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musical instinct. Some days later, another headman invites his neighbours to another beer-drinking, and so they eat and drink together (ba delana, ba nwelana) as long as there is plenty in the storehouses. When provisions become scarce, they begin to spare the mealies. But the advantage of the polygamist becomes apparent here; his storehouses are many and he can feast his friends for many months.

These beer-drinking customs are essentially demoralising; they

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Phot. A. Bertl.

Beer-drinking party in Maputju country.

are one of the curses of primitive Native life. But let me remark that, as the making of the beer takes nine days, these excesses cannot be very frequent, and the habit of drinking wine at the White man's store is ten times more harmful, as in this case alcohol is never lacking. We shall speak later on of alcoholism amongst Natives. (See Part IV.)

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Another pastime, very much appreciated by some, but not so general, is *hemp smoking* and the accompanying *saliva contest*. Hemp (mbange) has been cultivated for a considerable time amongst the Thongas, especially on the coast, not to make ropes, but for smoking.

276 smoking. The date of its introduction and its origin are unknown. The pipe used for smoking is made of a reed (lihlanga) with a small pierced wooden or stone ball (mbiza) fixed at its upper extremity. In the ball the hemp is placed and lit. The lower

Phot. A. Burd.

Hemp-smoker.

extremity of the reed is introduced into a horn half filled with water. The reed soaks in this water. With one hand, the smoker closes the horn, leaving only a narrow opening through which he sucks vigorously so as to form a vacuum. The smoke is thus drawn through the reed and the water into the mouth of the smoker. Its passage through the water cools it. Without this precaution the smoke would be too strong, stop the saliva, and

1: Junod M-5 (1895-1909)1927 Thonga

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make the man drunk at once. It is called *shingwandja*, when pure, and is not liked, whilst they say that when it has gone through water, it has an agreeable taste. It makes the smokers cough terribly, but they thoroughly enjoy this exercise.[1] Moreover it excites an abundant flow of saliva which is the chief requisite for their favourite game. They take a hollow grass, called *shenga*, and begin the fight by blowing their saliva through it on to the ground. The simplest form of the game consists in squirting as

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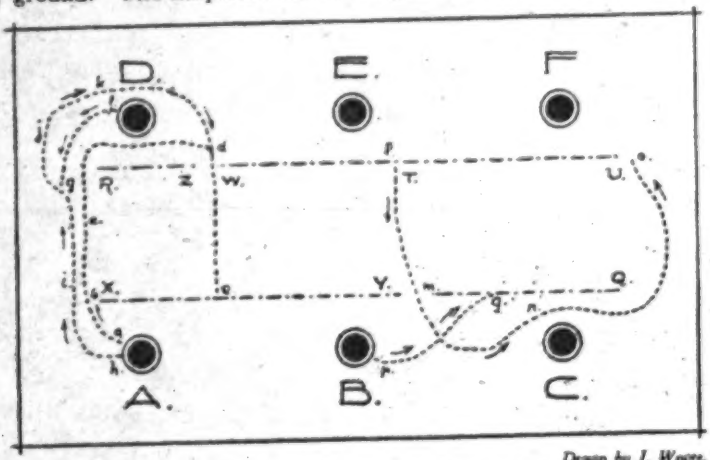


Drawn by J. Weore.

Illustration of the saliva contest of hemp-smokers.

long streams of saliva as possible. He who squirts the furthest wins. But it is sometimes much more complicated. In the accompanying diagram the reader can follow the wonderful combinations of this game, called *ku tjhuma* or *hlazelana*. There are two sides, each with its pipe. Three men, A. B. C. oppose three others, D. E. F. First of all, each side protects itself by making a saliva fence, line X. Q. for the first side, R. U. for the second. Unhappily for D. E. F. the saliva dries up on the point Z. W. and so their fence is broken. A takes his advantage. He begins to squirt out his saliva on the line *a*, *b*, *c*, *d*..., passes through the opening Z. W., and, having come back victoriously to *e*, he has destroyed all the fortifications R. Z. Suppose D. wants to

1 [i.e., hemp smoking -- Analyst]

1: Junod M-5 (1895-1909)1927 Thonga

524 protect himself. He tries to close the access to his position by drawing the line *f*, *g*. But, arrived at *g*, he comes to the end of his saliva (a helela), and A. who started at *h*, having arrived at *i*, turns round the point *g*, where his enemy has stopped miserably, and, going on, *j*, *k*, reaches the opening *d* and triumphantly ends his campaign in e!

But E. of the opposite camp has noticed a gate in the barrier X. Q. The saliva has dried there. He quickly carries his blow-pipe across the battle field, squirting all the time, and passes through the opening Y. He draws the line *l*, *m*, *n*, *o* and so destroys the part Q. Y. of the fortification X. Q. Should B. be quick enough, he might prevent him accomplishing his plan by drawing the line *p*. *q*... And so on! Young men, even men of ripe age, take an immense delight in these saliva battles. But the saliva must be blackish... It must be *ntjutju* saliva, viz., saliva produced by hemp, and not the ordinary white saliva, called *matjafula*. Should one of the players try to supplement the blackish by the white, he would be disqualified... His enemy would seize him by the forehead, and force him to lift his head and stop his attack. Should he go on, however, the other would say : "What ? You come to me with matjafula!" This may lead to quarrels, even to blows... The hemp-pipe falls down and it all ends in cordial laughter.

276 861 789 This hemp-smoking custom becomes a passion with many young men. To cure them their parents break the pipe, take a little of the soot which is found inside, and mix it with their food without their being aware of it. When this has been done three times, it is said to fill them with disgust for hemp... Similia similibus curantur... We shall often meet with this medical principle in the Thonga superstitions.

524 171 The most interesting game played by men, a game which fascinates them and which is certainly more refined than hemp-smoking, is the *tshuba*. It is at the same time one of the most widespread games of mankind. Mr. Stewart Culin says, in the Report of the Smithsonian Institute for 1893 and 1894, that it is played under the same name by the American Negroes, and that it is but a variety of the *mancala*, the national game of Africa,

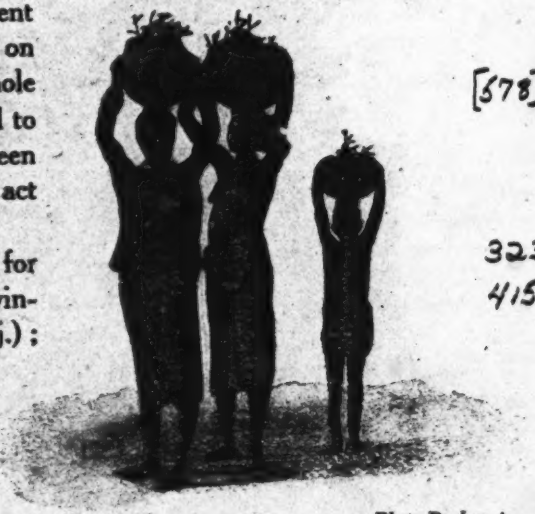
immediately after these acts, he sets off with his sons ; they close 224
the drift where the beasts leave the river by placing a canoe across the track. The hippopotami are in the neighbouring forest, busy feeding, and perhaps ravaging the fields. When they return to the river, they stop in front of the canoe which obstructs their retreat : the first assagai is then thrown at them. It has been smeared over with the Strophantus powder. The animal rushes into the water ; when it reappears on the other side, it is pierced by a second assagai. These assagais are arranged in such a way that the blade, which is provided with hooks at the sides, is not firmly fixed to the handle ; moreover a long string is twined round the handle connecting it with the blade. So, when the hippopotamus enters the river, the assagai which is planted in its skin is separated from the handle, which remains floating and acts as a buoy ; the string unwinds and the handle follows the animal as it retreats, showing in which direction it has gone.

As soon as the assagai is thrown, somebody runs to the hunter's 224
village to inform his wife. The woman must at once shut herself 784
up in the hut and remain perfectly quiet. She lights a fire and 789
keeps it burning the whole time. A little child brings her her pipe
(old Ronga women are great pipe smokers). She must neither [276]
eat nor drink ; or, if she is very thirsty, the child will bring her some water. In any case she must not crush her mealies; she must not go out of the hut except to satisfy her natural wants. Why ? Because if she were to move to and fro in the village, this would induce the hippopotamus to rush wildly upon her husband and possibly kill him. Moreover the fact that she remains confined within the circular walls of the hut will have as a consequence that the wild beast will be in some sort imprisoned in a small space ; it will not be able to run far away and escape.

We find here a characteristic instance of the two kinds of magic which we shall explain later on : the communionist magic according to which the different parts of a whole act and react on each other (the great wife, whose life is in close connection with her husband's life, saves him by her quiet demeanour) and the imitative magic according to which like acts on like or produces like (the confinement of the woman within the

(He was a Nkuna from Shiluvane.) It is not strange therefore 301
that they became enamoured of beads. They give them special 832
names, according to colour and size, and succeed in turning them to very good account. The chief ornament the women make, (beadwork is exclusively done by the women), is the *mugangu* (No. 2), used in love-making (gangisa) ; it is a kind of crown of blue beads with red chevrons, worn by girls when they wish to beautify themselves. Some are wide and some narrow ; the beads are strung on threads which are crossed and knotted as the work proceeds : no canvas foundation is used. The bead necklace 301
is called *shihekisana*. Bead bracelets on the wrist are *shibolisa*, and on the ankles *maluwada*. Beads are also used in making large and heavy belts (mugadzi), weighing one to two pounds, and very much appreciated as an ornament when dancing. In the same way calabashes (No. 5) are covered with beads, bags made of hide (No. 4), bottles and even baskets. This bead work calls for a 276
good deal of patience. One of the things which the Ronga most 301
dearly loves to have decorated with beads is his tobacco pouch, (ngulana, No. 3), which is for him not only a means of satisfying his passion for taking snuff, but also one of his most prized ornaments. I do not now refer to the carved ebony tobacco box, worn *en bandoulière*, but to the article consisting of eight or nine large seeds, hollowed out, in which is kept the powder which stimulates the brain. Each of these seeds (which come from another country) is closed with a small piece of reed ; when one is walking they rattle against each other, producing a most delightful sound! The first thing a man will say to a friend on 576
meeting him, will be : "Fole?" — "Tobacco?" and before 276
anything further is said, each will indulge in a pinch. The same act of politeness is essential before beginning any discussion. The Thonga does not smoke the calumet of peace, but uses for a like purpose the many receptacled tobacco pouch, decorated with beads, which hangs from the belt at his hip. He takes from it a pinch of snuff, which he offers to his opponent ; the latter takes another pinch and proceedings then commence under the happiest auspices. Hearts are not far from concord... when noses have already fraternised!

Another taboo in connection with the making of a pot is this: when a pot has been fired, it must still be *tested*; this operation is called *ku khangula*, or *kwangula*, and is performed in the following way. A little water is poured into it, and the potteress washes it thoroughly; then some grains of maize are cooked in it and thrown away. This is to remove the *nkwangu*, or *nkhangu*, viz., the danger attending the use of an untested, unpurified pot: people using such an implement would suffer from an eruption on the arms, and even on the whole body. To give any one food to eat from a pot which has not been *khangula* is looked on as an act of hatred.



Phot. D. Lenoir.

Pots used to draw water.

The pot, or boiler, used for cooking is called *nhlambeto* (yin-tin, Ro.) or *mbita* (yin-tin Dj.): it has a very wide opening. Smaller boilers are also made, even quite diminutive ones called *shihlembetwana* or *shimbitana*. The beer jar (khuwana, dji-ma), illustrated on page 101, No. 13, is of the same size as the boiler, but can be easily recognised by its straighter neck. Enormous beer jars are sometimes manufactured, perfect amphoras (hotjo, yin-tin), but they rarely stand the firing and are therefore scarce and expensive, fetching as much as ten shillings each: they may be two feet high; the ordinary cooking pot does not cost more than sixpence. The porringers, or large plates, are called *mbenga* (mu,-mi; No. 12) (1).

Shibindji clay is also used for making very short *pipes* (shipana), prettily shaped, probably in imitation of the European cutty. Smoking does not seem to be an indigenous habit; in the interior

(1) No. 11, on page 101, shows a small vase modelled by a young Native girl, an invalid from Natal (Station of Inanda).

276 one rarely sees a Native with a pipe in his mouth, tobacco being almost exclusively used in the form of snuff. The only smokers in the country are the old women of Lourenço Marques, and the youthful dandies who try to imitate the Transvaal Boers!

532 857 Clay modelling is perhaps the art for which South Africans are best gifted. In all the tribes children amuse themselves by

A young Spelonken artist and his work. *Phot. J. Dutton.*

modelling oxen, human beings, wheels, even waggons, sometimes very cleverly. I knew a boy in Shiluvane who was a true artist and could copy anything he saw, for instance a white lady with her hat on (1). The accompanying plate shows one of these young artists, from Spelonken, with his handiwork.

(1) The same boy, without having received any special training, could cut out a frock, and used to make the dresses of all the brides of the congregation. He had a wonderful eye for form and would have made his mark, had he received a professional training. But he died from consumption contracted in the towns!

in the soft bark of the calabash. The largest calabash on this plate measures 21 inches in length and 7 in width.

Some plainer calabashes are Nos. 8 and 9 of the illustration of ornaments. Others are simply shells of sala (shikutja), (p. 16), with a good-sized hole cut in them for an opening (Nos. 6 and 10); a circular piece, say one third the size of the other, makes a capital cover; a string passes through the bottom of the calabash and the middle of the cover, fastening the two together. When this is knotted on top of the latter the *lard tin* is securely closed. This kind of calabash is generally thus designated, for it is in these round balls that the mafureira grease is kept, to which I have previously referred (p. 18). They are hung up in the roof of the hut where they swing to and fro in the smoke and become well browned. The young folks amuse themselves by carving designs on these shells.

Mankhelu's stick.

The artistic element is still more striking in the *snuff boxes* (ngulana, yin-tin), carved in ebony, which the chiefs are fond of carrying; the one depicted (p. 128, No. 9) came to me from Mavabaze who was, for a time, chief of the Khosa clan. It is also conspicuous in the strange *pillows* (shidamu) on which the Ba-Ronga rest their heads at night. Let us contemplate this article (No. 8) with the respect it deserves! It is probably on this description of pillow that primitive humanity in all parts of the world has dreamed its dreams! We see it sculptured on the Egyptian monuments, above or by the side of princely couches. We find also among the relics of the lake-dwellers stone objects of a similar shape, which were doubtless used for the same purpose. The Bantu has adhered to this piece of prehistoric furniture all through the ages.